OBSERVATIONS

upon

A Late BOOK,

ENTITULED,

An Essay to the Advancement of MUSICK, &c.

WRITTEN

By *THOMAS SALMON*, M. A.

Of *Trinity Colledge* in *Oxford.*

By *MATTHEW LOCKE*,

Composer in Ordinary to His Majesty, and Organist of Her Majesties Chappel.

LONDON,

Printed by *W. G.* and are to be Sold by *John Playford* at his Shop near the *Temple Church.* 1672.

243300
19
acc. 33937
ML 432
.A2S27

K.B. 12 mo. 1910

To my FRIEND

Mr. *MATTHEW LOCKE*,

ON HIS

INGENIOUS DISCOVERY

OF THOSE

MUSICAL INNOVATIONS

Held forth by the AUTHOR of

An ESSAY to the Advancement of MUSICK, &c.

AS MARSYAS, *though by* MINERVA *taught,*
While with inſipid Novelties *he thought*
Great PHOEBUS *of his* Luſtre *to deprive*,
Was for his bold preſumption *Flead alive:*
So while our LOCKE, *th'* APOLLO *of our Age*,
This MUSICAL PHANATICK *doth engage*;
He both o'recomes *and* puniſhes *his* Pride;
Though he Flea's *not his* Skin, *he* Tawes *his* Hide.

J. Philips.

To my worthy Friends and Fellow-Servants

The GENTLEMEN *of His Majeſties*

Publick and Private MUSICK,

AND ALL OTHER

Approved Profeſſors and Underſtanders

of that SCIENCE.

GENTLEMEN,

THE Abuſiveneſs, not Excellency of the pretended *Univerſal Character*, gave me occaſion of preſenting you theſe Remarques; wherein I have endeavour'd to manifeſt the falſity, inſignificancy, contradictory, and (in ſome parts) impoſſibility of its Authors Propoſals. But e're I proceed, ſince he has been liberal to evince the intricate and difficult way of your proceeding by an Experiment of his own (*Pag.* 25.) the Ground indeed of his whole Diſcourſe, and (being truely applied) the Square of all mens Underſtandings; to be

out of his debt (taking it for granted, how ignorant ſoever he renders you, you underſtand the degrees of Compariſon) I'le tell you a Tale:

Once upon a time, when I was a School-boy, had got a ſmack'ring of the *Syntax*, could Sing my Part, put three or four Parts together in Muſick, and Play a *Voluntary* and *Service* on the *Organ* (perhaps well enough for the time) I began to admire my own excellency, deſpiſe others, and (*Luciſer*-like) thought on nothing but ſetting up for my ſelf; not doubting, but fame and fortune would attend thoſe ſo ſuddenly acquired accompliſhments, which they (ſilly fellows) had been ſo long groping after to ſo little purpoſe. But here my good *Genius* put a ſtop to my cariere, and (with a *Seeſt thou a man wiſe in his own eyes? there is more hope of a Fool than of him*) prevented the publication of my folly; that by longer ſtudy and experience I might become ſenſible of the vanity and impudency of it. And truly when I began to write *Man*, and had convers'd in the world, it prov'd ſo; for notwithſtanding the fair progreſs I had made, I found I was but at the beginning of my journey: which, the more ſeriouſly I reflected on, the cloſer it obliged me to proceed

cau-

cautiously, and not judge of any thing I was not certain I knew.

Gentlemen, you have the priviledge to make what application you please: mine is to keep within compass in the following Discourse.

Be pleas'd then to know, that about three years since, our *Universal Lover* made his address to me for instruction in *Composition*; but I, never having contriv'd any method that way, referr'd him to Mr. *Simpson's Compendium of Practical Musick* for the first Rudiments, and to Mr. *Birchensha* (his now Publisher) for his further advance; assuring him I knew no man fitter for that purpose; it being in a manner his whole business. This advice was civilly and kindly taken, and after a short time put in execution. But e're the Sun had run his Annual Circuit the case was alter'd; such pretty canting Questions came so innocently nibling after Solutions, that I knew not whether they were proposed by way of joke or in earnest, till (I know not how) a Brother broke out, *'Tis another Circulation of the Blood!* and then, O then 'twas I began to suspect that Midsummer Moon lasted all the year; though the several favours I had receiv'd from the Family (which I shall always acknowledge)

kept me within the bounds of modesty, and fed me with hopes of a farther discovery.

Which there was no appearance of (not so much as by way of hint, for a *Universal Character*) till the last Summer, and that by accident too; for meeting with Mr. *John Carr*, a Seller of Instruments in the *Middle-Temple*, I had the favour of a running view both of it and the *Publishers* Preface, and withall, a request to write somewhat in commendation of it; which how in civility to refuse, or in respect of my own reputation to do (being ignorant of many particulars therein, and not well satisfied in others that I thought I understood) I knew not. However, importunity prevailing over good Nature, his desire in innocent Drollery (in hopes to occasion a more serious survey of those many bold and unmanly aspertions in it) I endeavour'd thus to comply with.

INgenious Ralpho! *Squire Prophetick*,
Who whilome didst in Speech Poetick
Baffle Nature, Art *and* Schools
By thy Spirits Ardent Tools,
Appear again! here's new *cut work*,
Under which strange secrets *lurk*;
Wouldst thou see *the* wonder? *Come!*
Set exposed to Christendome,

And

And all *else that's* habitable
By, *or* knowing, weak, *or* Rabble;
I'm ignorant; *my Spirits can-*
Not suppose *the* half *of Man.*
Come, *defend me but this once*,
And I'le swear thou art no Dunce.
So farewel Broke *and* Publisher;
Your Friend *to use*, *and* good Wisher.

This immediately was communicated, and severely censur'd; the Publication of the Work (by adding, changing, *wherefore-notting* and *why-notting*) put off for near two Terms; and I, poor I, delivered up to be buffeted. Which coming in general to my Ears put me in mind of what I had read, and that (after a little wriggling of the merry Maggot) of *Ralph's* cholerick Answer to my Petition, which was thus:

Thou self-denying *Ordinancer*,
Why me *doth* invocate? *Avant*, *Sir*,
Avant I say, *Curr of Perdition*,
Thou swell'st of Popish *Superstition*,
Hast not seen Fish in subtil weels?
So Mosick's *here put neck and heels*;
Notes *in two places at one time*,
Without or Reason, *Sense or Rhime*;

And Fiddles English *taught to speak*
As well as Latin, Welsh, *or* Greek.
Beside, the Author's no Inventer,
But a kind Broker *to his* Hinter,
In fine, thou know'st both all and some,
'Twill exc'lent Fodder *make for* Bum;
And save the use of Shell *or* Thumb;
Another Templum Musicum.
Vex me no more, O Brat *of* Rome!
Thou *and the* Book *have had your doom.*

Thus it rested (and truly for the Authors sake I wish it had still) till about the latter end of the last Term, when it came forth, being ushered in with as much National Expectation and splendor, as the Authors own recommendatory Epistles, or (if near home) Elegant Speeches could embellish it with; And what care and pains have been since taken to beget an answerable reception of it, I suppose none that know him or his Relation can be ignorant of. Hitherto by way of History: Now, Behold and have regard!

Where, in the first place, you are entertain'd with the device of a Frontispiece; the *mind* whereof (as I humbly conceive) may be this: *A melodious* Hackney *Lady under a pleasant shade, near the Entring into a delicate Garden, playing the elaborate and incomparable*

Arrons

Arrows Jigg; *at the hearing whereof, the Author, having seated himself among the Gods, descends; and (for the encouragement of poor deluded Mortals) with his own right hand furnishes the World with his own Invention of the Harmonical and Immutable* B. M. T. *on the one side, and the old discordant confused Cliffs on the other.* If this be not the genuine sense of the Imagery, I must blame its obscurity, and advance to the Preface.

Where, to make way for the *Essay*, the *Publisher* at one blow knocks all or most in the head, that either have written of, or practic'd Musick from the first Invention of the *Scale* or *Gamut* to our days. His words are these: "There is not any Art which at "this day is more rude, unpolish'd, and im-"perfect in the Writings of most of the An-"cient and Modern Authors than Musick; "for the Elementary part thereof is little "better than an indigested Mass, and con-"fus'd *Chaos* of impertinent Characters, and "insignificant Signs. It is intricate and diffi-"cult to be understood, it afflicts the me-"mory, and consumeth much time before "the knowledge thereof can be attained, "because the Cliffs are divers, their transpo-"sition frequent, and the order and places "of Notes very mutable, and their deno-

"mination alterable and unfix'd. These "things being consider'd, &c.

Behold the Platform of insignificant Innovation! first complain, then propose, next reform if you can: 'tis no matter which way. But who can help it? *What's bred in the bone will ne're out of the flesh*: and you know 'tis hard crossing Proverbs; however I shall willingly pass him by, as a Gentleman (I fear) struggling under an obligation beneath either his Birth, Education, or Knowledge, and proceed.

Be pleas'd then to observe, that the first Chapter is nothing to the purpose of his *Universal Character*, but for the most part a bare Discourse of Musicks Advantages over other Recreations, without so much as taking notice of the Divine Use thereof, notwithstanding the many Commands and Examples recounted in holy Writ to that purpose. I will not be so severe as to judge it a wilful omission: but I'le assure you it looks very odd. The rest of it (after Teazing the Nobility and Gentry for some miscarriages in other Recreations) is made up with a serious invitation, and solemn assurance, that as Musick never begger'd any, so it never made any rich; that is to say in plain *English*:

When you've done all, and gape for gain;
You reap your labour *for your* pains.

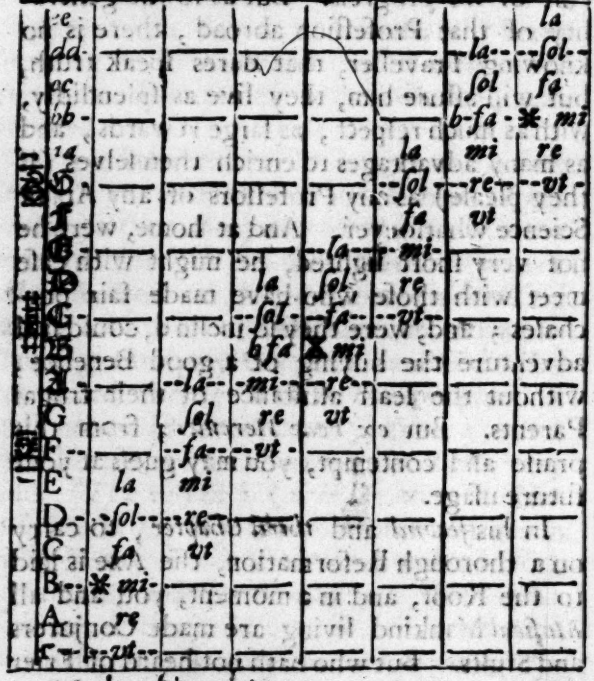
Encouragement enough doubtless for ſuch as ſhall make it their buſineſs to follow his Tract; and perchance agreeable to ſome who have been converſant within the narrow circuit of his progreſs. But as to the generality of that Profeſſion abroad, there is no knowing Traveller, that dares ſpeak truth, but will aſſure him, they live as ſplendidly, with as much reſpect, as large rewards, and as many advantages to enrich themſelves (if they pleaſe) as any Profeſſors of any Art or Science whatſoever. And at home, were he not very ſhort ſighted, he might with eaſe meet with thoſe who have made fair purchaſes; and, were they ſo inclin'd, could ſtill adventure the buying of a good Benefice, without the leaſt aſſiſtance of their frugal Parents. But *ex Pede Herculem*; from this praiſe and contempt, you may gueſs at your future uſage.

In his *ſecond* and *third Chapter*, to carry on a thorough Reformation, the Axe is laid to the Root, and in a moment, you and all *Muſical* Mankind living are made Conjurers and Stults. But who hath not heard of Frier *Bacon's* Oracle! However, be not daunted for a

haſty

hasty word, nor doubt of setting the Saddle on the right Horse; *for the proof of the Pudding is in the Eating*, as the learned *Sancha Pancha* has it; and though *comparisons are odious*, as the saying is, yet to compare Notes is not: And therefore, *&c.*

THE *GAMUT* OR *SCALE OF MUSICK.*

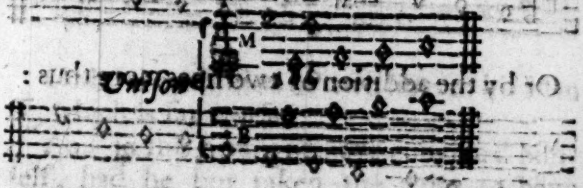


This

This Scale contains or implies the compass of all Voyces and Instruments by Alphabet (real and Gradual Motion;) so that wherever either of the three Cliffs are placed, that Character or Cliff takes with it so much of the Scale as is pertinent to the Voyce or Instrument it is applied to for any single Part.

His new Scale of G. A. B. C. D. E. F. G. confusedly divides it self at every *Octave Note* or *Tone*, and consequently Tinker-like instead of mending one hole makes two or three, imposing a necessity of more mutability and perplexity, where each part enjoys its own latitude, than was or could be in the old; and (by not planting the beginning of his second *Octave* inclusive to the first) making that same *Note* or *Tone* to be in several places or distances at the same time; and from this I make my exceptions against his whole Book.

For Example:

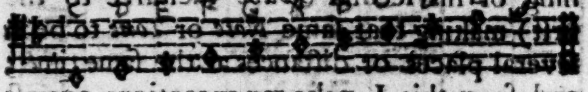


Behold the Inventor's grand Invention, on which all his other Inventions depend! And

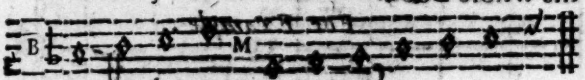
if

if it be not worthy the Author let the world judge.

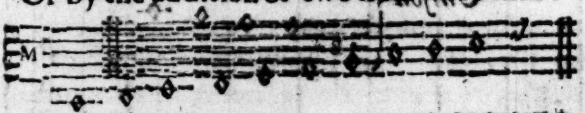
From this fixedness (for so he'l have it) ariseth the destruction of his whole design, and indeed, makes it appear that he either understands not, or wilfully mistakes the proper use of the old Scale as to *Vocal Musick*; for in the first Septinary thereof there is implied the three manners of Naming the Notes in Singing, by *sharp*, *natural*, and *flat*, each taking its rise from the Syllable *Ut*, &c. as in the former Scale is demonstrated, (of which more hereafter.) Now the *Natural* contains the compass of the generality of Mens Voyces, and is thus set down by us:



But by his new found way thus:



Or by the addition of two lines more thus:



Or with as many above, if he prick in his Thing.

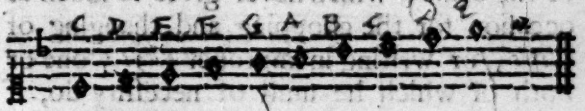
So

So that either it leaves not room to put words under your Notes, or forces you to skip from one of his *Hieroglyphical Characters* to another.

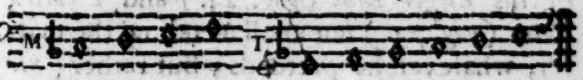
Like to a Bird from Tree to Tree,
Or like the Damask Roſe you ſee.

Which how inventingly it ſhews, and how cunningly it runs into the perplexities beforementioned, none can be ignorant that have Eyes in their heads.

The ſame 'tis in the ſuperiour Part for the Voyce, which generally takes up the ſame compaſs, and is regularly ſet down by us, thus:



But by his reform'd way, thus:

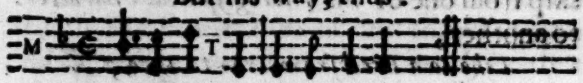


Or by the addition of two lines to his Man T, which is far worſe.

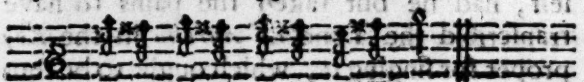
And in this he might have convinc'd himſelf, had he but taken the pains to have tranſcrib'd the Tune of *Aurelia* in the *Key* proper for ſinging it, which ought to be thus planted:

But

But his way, thus:



And if ſome Teachers of *Vocal Muſick* write their ſingle *Ayres* by the *G Cliff*, 'tis rather to aſſiſt thoſe who learn by Ear only, *by the Violin*, (that being the proper *Cliff* for that Inſtrument, and that Inſtrument more generally known and uſed than any other, and always in Uniſon with the Voyce for that Part, if truly tuned and applied,) than in the leaſt to contradict our certain Method of the Scale; which never gives ſo much as occaſion for the chopping and changing of *Cliffs*, or writing in improper *Keys*; one or both of which he muſt of neceſſity do, if he'l ſtick to his own Principles; the whimſies of his *Lieger Line* (*pag.* 23.) and *Exotick Notes* (*pag.* 73.) not at all mending the matter, whatever he pretends; but rather (*Sir Poſitive-like*) declares *that* not to be, which really is; for do but obſerve how facile to the Eye (which *pag.* 41 he ſeems to be a friend to) a *Double Reliſh* appears our way:

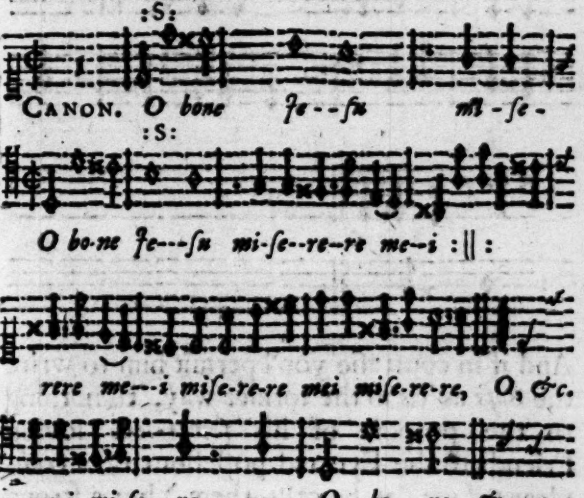


And

And how ſubtilly, or rather conjuringly, in a *Treble* and *higher Octave*, according to his new Scheme (*pag.* 23.) thus:

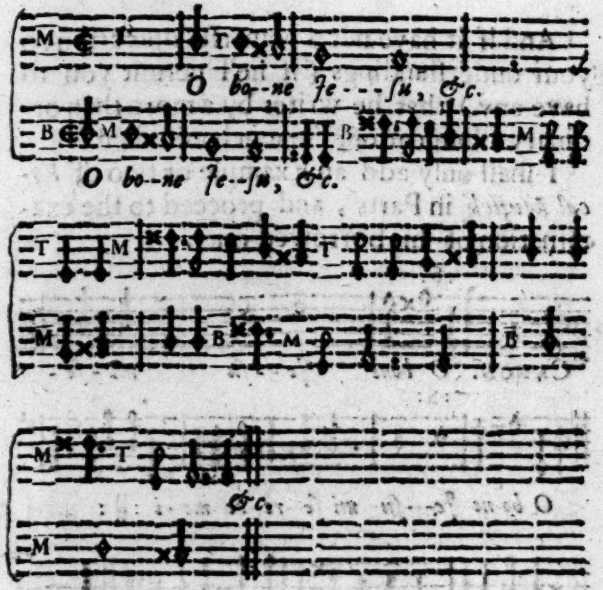
And if it have not a powerful operation on your underſtandings (if he'l permit you to have any) that he writes by a more than ordinary Illumination, I'm much miſtaken.

I ſhall only add an Example or two of *Vocal Muſick* in Parts, and proceed to the examination of his borrowed ones.



Here's

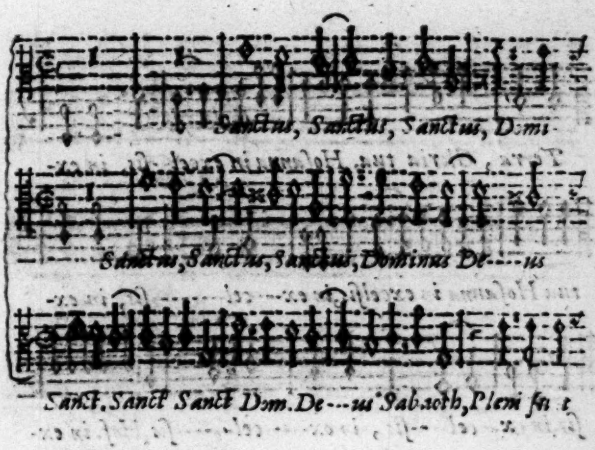
Here's no Bugbear to fright Children, or perplexity to deter the Lovers of Science from their and our rational and gradual proceeding; but in his reform'd way, Behold its Phyſiony?



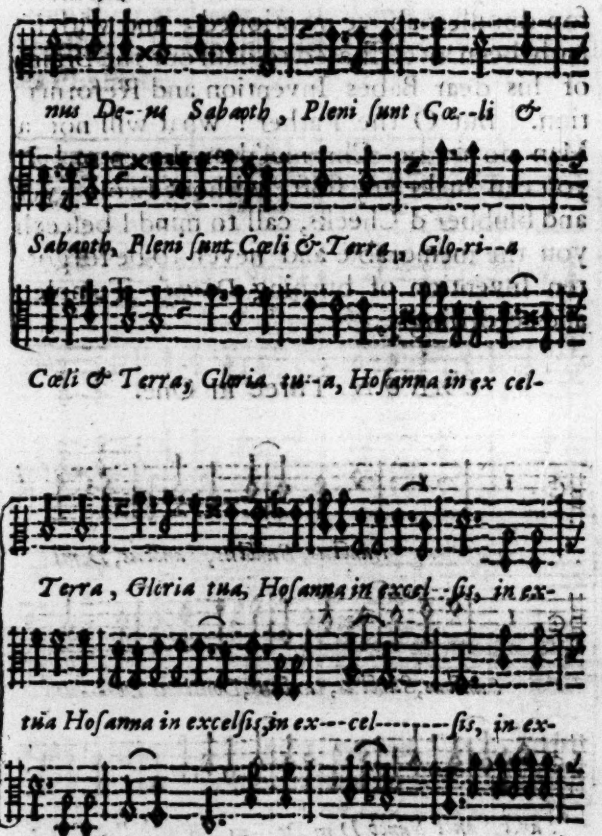
And if in courteſie you'l permit him to write the *Baſs* as 'tis in the former way, 'tis nothing to the purpoſe of his *fower-line* loving Friends to the Eye and poſſeſſour of a compleat *Octave* (as he calls them,) but a ſtrong con-

confirmation of our Scale, without the use whereof, he could not shun the ridiculous fop-doodles above mentioned; and with it, hath been necessitated to dash out the Brains of his dear Babes Invention and Reformation. But O the Father! what will not a Man do to be Chronicl'd an Inventor! If you can make any shift, without swolen Eyes and blubber'd Cheeks, call to mind I beseech you the memorable and never to be forgotten Invention of burning *Diana's* Temple; and accordingly, &c.

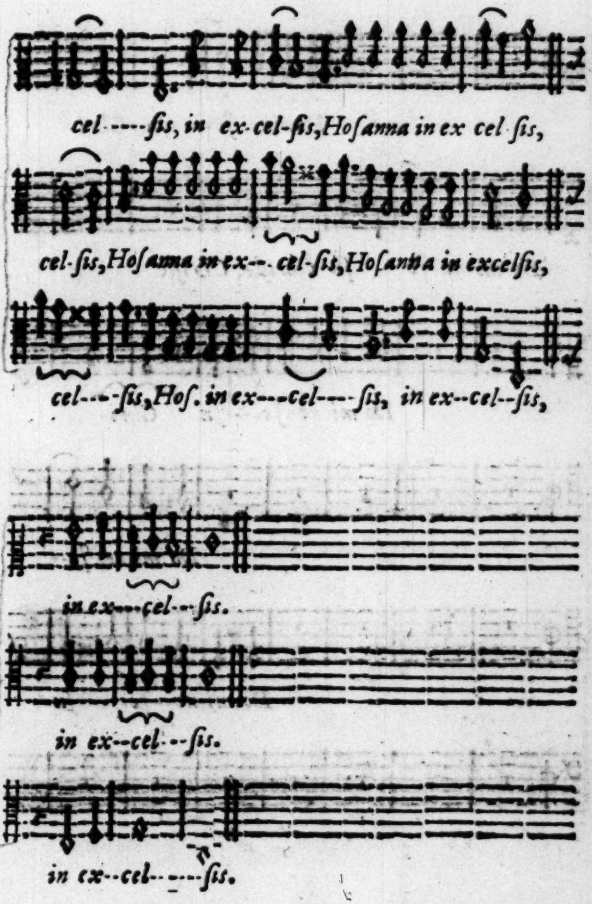
CANON Three in One.


Sanctus, Sanctus, Sanctus, Domi-
Sanctus, Sanctus, Sanctus, Dominus De---us
Sanct. Sanct Sanct Dom. De---us Sabaoth, Pleni sunt

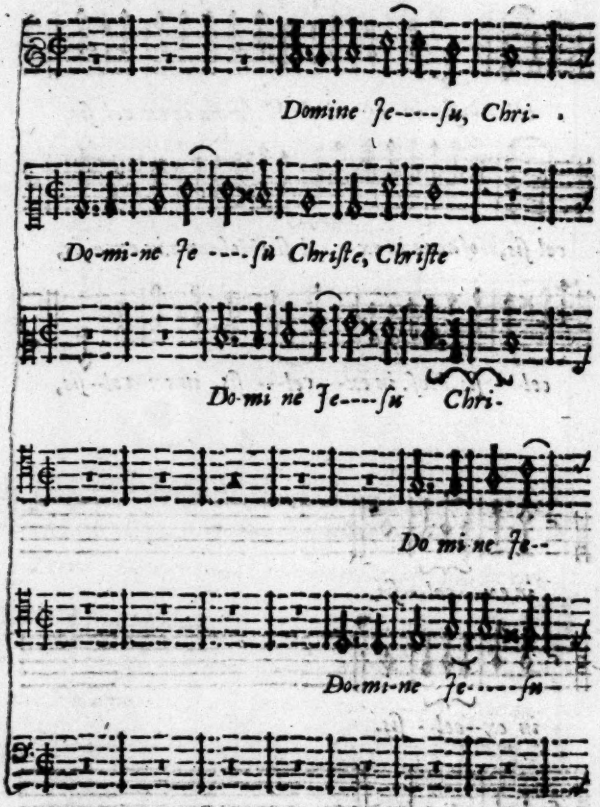
CANON Three in One.



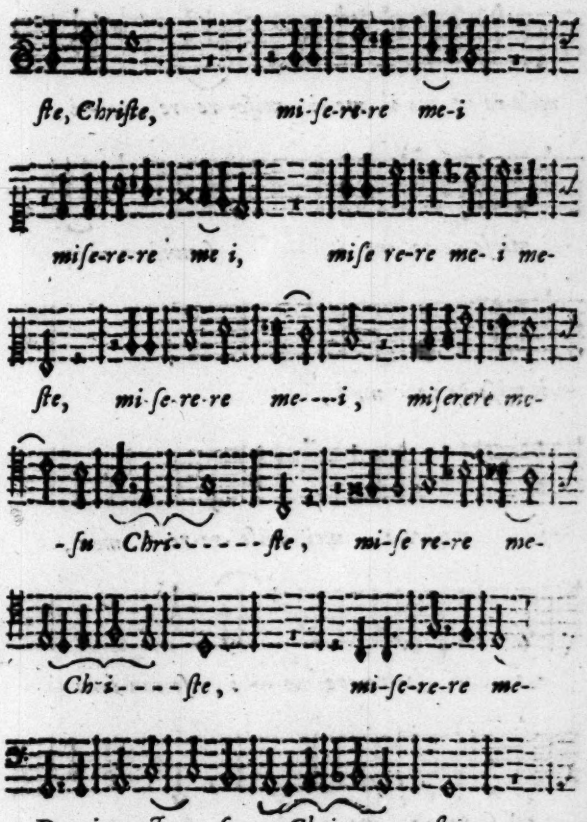
CANON Three in One.



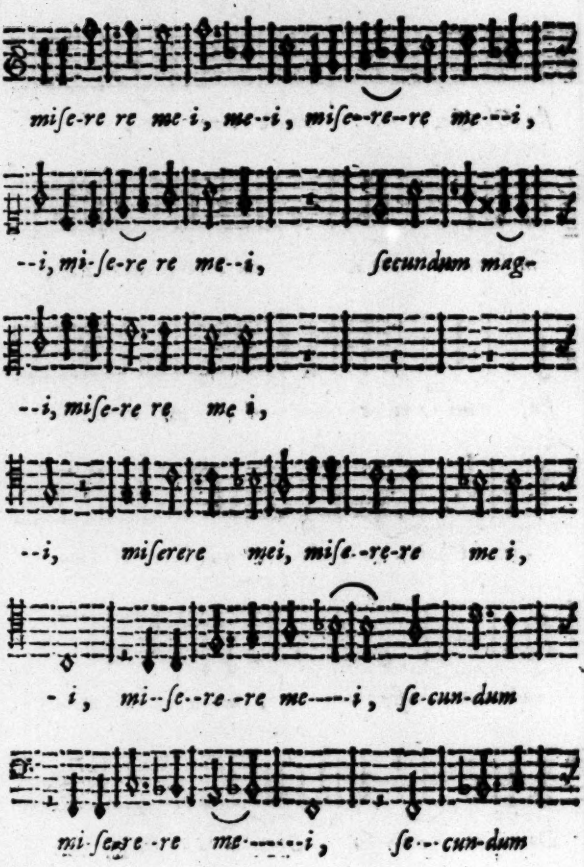
CANON Six in Three.



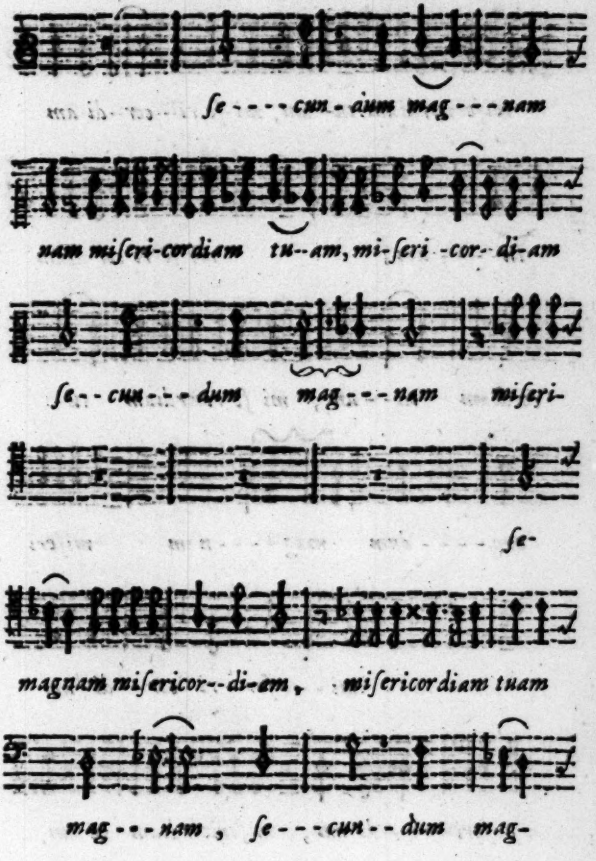
CANON Six in Three.



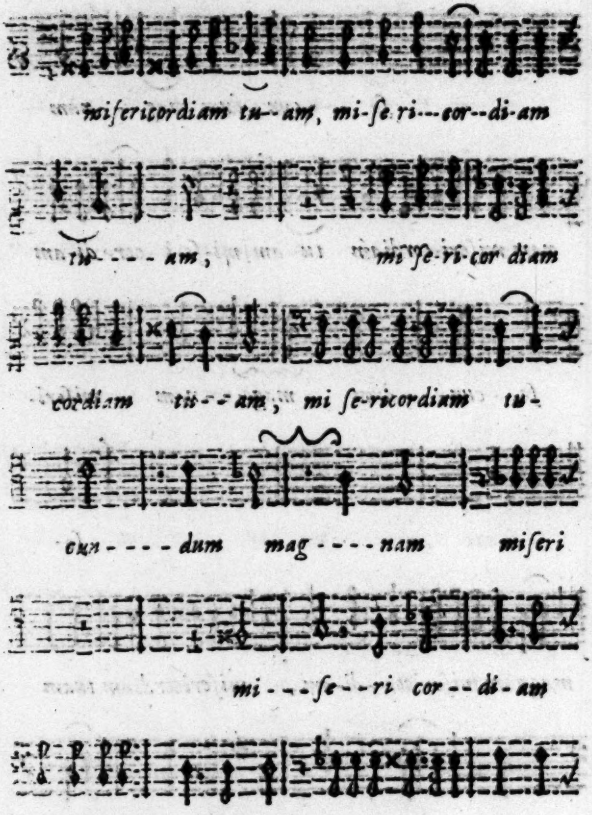
CANON Six in Three.



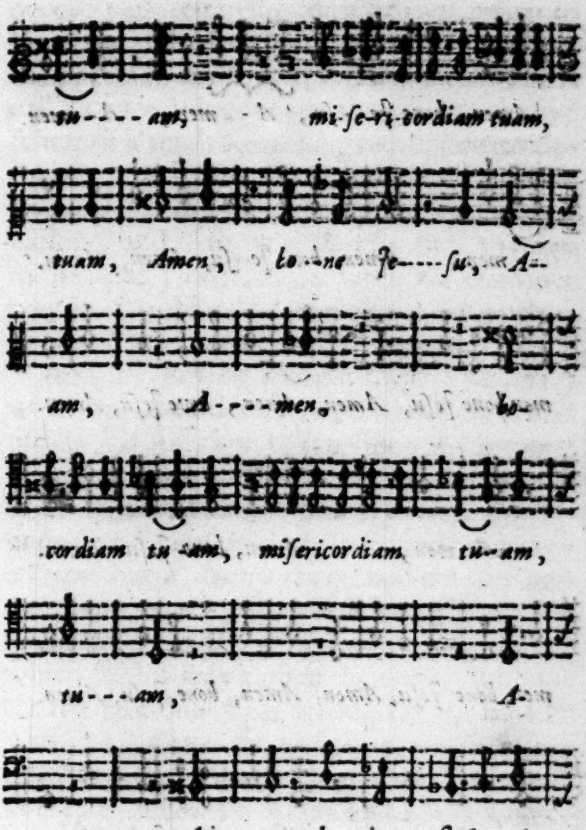
CANON Six in Three.



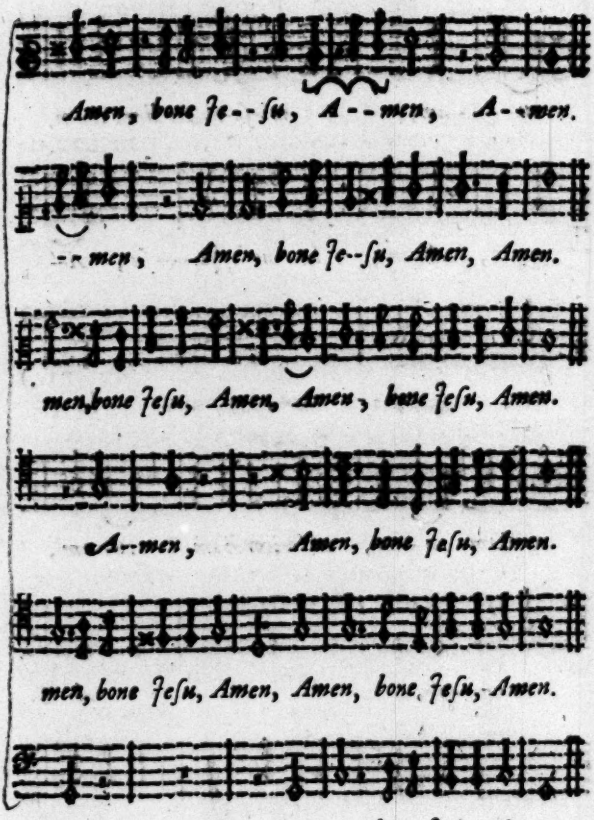
CANON Six in Three.



CANON Six in Three.



CANON Six in Three.



By these Examples (which are not propos'd so much to signifie the conveniency and necessity of removing the *Cliffs* according to our Scale and Method, as to revive, if possible the excellent and almost lost kind of Musick call'd *Canon*) it appears that all his abusive Rhetorick tends to nothing more, than to dethrone what is *self-evident*, and (to make a new *Common-wealth*) set up supposition, imagination, and *if* so, why *then* so, *&c.* to reign in its stead; as if there were no certainer way in the World to make a Man clear sighted, but putting out his Eyes.

And his *Scheme* of our *Cliffs* (*pag.* 21.) which he would fain render ridiculous and useless, is sufficient to convince any rational Man, that has studied Musick, of the necessity of retaining them: For by the *C Cliff* is understood (and universally so used) not only a *Tenor*, but a *Contra-tenor*, and a *higher* and *lower Mean*; whereby the Parts of a regular Composition are fix'd in their proper places; which by his way cannot be done, without the transposition of his darling Letters B M T. And the *B Cliffs*, *flat* and *sharp*, are so essentially necessary, that without them 'tis impossible to compleat Harmony; which, he knowing (if I guess right) made him give quarter and confine them: but how contradictory to

his

his own Hand and Seal *pag.* 32. and the Plate of *Aurelia*, we'l manifeſt when we come to the Nomination of Notes. So that after all the gay aſſurances of his plain and eaſie Method, inſtead of *after Saturday night comes Sunday morning*, as he tells us *pag.* 73. we are to accept of *after Sunday morning comes Saturday night*; and in lieu of a *compleat Body*, be contented with a *lame Foot*, *half a Head*, and *one ſingle Gut*. But enough of this. The following Obſervations, and comparing both Scales, will aſſure you the Author is no Changeling, and that his whole piece is of a lump.

His aſſuring his Reader (*pag.* 14.) *that you cannot declare a Note to be in a different Octave, becauſe their Names are not different in every Octave*, is falſe; for the Cliffs and Scale diſtinguiſhes them by *Capital*, *ſingle* and *double Italick Letters*, as before is ſet down.

His ſwallowing the old way of Alphabetical Numeration, without giving any account why he commences with G and not A, (as the honeſt Horn-books and Kalenders do,) was no ſmall overſight; for had he done it, it might in ſome meaſure have anſwered the hungry Gapers after his *pretended Invention and Reformation*; but being omitted, they ſtill remain Seekers: And I with them, had there

there not been a happy accident of meeting with an Acquaintance and worthy Neighbour of his; who assured me, the sole reason of his proceeding that way, was, because G was the *Dominical Letter* that Year he writ it; which, how admirably it demonstrates the Excellency of his Invention, the very Rabble, his dear Cronies as it seems (*pag.* 78.) will confess, and give him thanks for. But in earnest, had I occasion to quarrel with that account, I should have thought it rational to have reform'd it, by taking the Alphabet end-wise; which, in all probability, would have freed us from those perplexities he says we are involv'd in, and those we are sure he would lead us in.

His arguing upon supposition, that the *fiction* was all of the *Gamut* (for so he's pleased to *dip* them *pag.* 15.) were originally design'd to shew the place of *Mi*, is of the same stamp; for they were Syllables purposely chosen as most proper for opening the Mouth and putting forth the Voice; every Vowel mastering his fellow Consonant, and every Syllable properly signifying a more *Grave* or *Acute* Sound in relation to their plantation: which, had he been conversant in *Vocal Musick*, he might sufficiently have experienc'd, or indeed with common

sense;

sense; for *either* would have satisfied him, that the Consonant Letters concluding any word, do generally in their pronounciation force the Tongue either against the Teeth, Roof of the Mouth, stop the Mouth, or produce an unpleasant hesitation: For Example, *Stop, mouth, from, which, his, tub, &c.* His asserting that the former Syllables are now become useless, because *English Musicians* have laid aside *Ut* and *Re*, is like the rest; for if some have, some have not; and in foreign parts they are generally us'd for the same reasons above mentioned. But what's this to the purpose of his *Universal Character*? 'tis the *Thing* not the *Name* we contest for; the *Names* being not so much as necessary Accidents (as is manifest in all *Instrumental Musick*) but onely convenient Assistances for young Beginners: yet this is the great *Goliah* our little *David* has undertaken to defeat! This the *Gibberish* and *Conjuring* you are charg'd to cheat the World with (*p.* 11.) But 'tis a thousand pities, a Man should have so much Wit as to lose his Memory; for notwithstanding this horrible Charge, he commands the Use of them (*pag.* 18.) in these words; *And for the placing of* Mi *you must take the usual Monosyllables, so you order them in the most practicable Methods*, viz. *Mi fa sol la fa sol la Mi.*

O Reformation! Reformation! how amiable art thou in the Noſtrils of thoſe that cann't ſee! Was't ever ſeen, felt, heard, or underſtood, that the Toning of the Voyce muſt take its riſe from a Semi-tone? or Compoſition begin or end with half a *Baſſ*? for ſo it is, (and muſt be, if *Mi* be his *fundament* Syllable) *Sol* or *Ut* beneath, making it perfect, and compleating a proper *Octave*. But if he'l have it ſo, let him ride his own Hobby Horſe: we'l enquire what's become of his fix'd Mrs. *Mi* in *Aurelia*? as certain as two Twopences make a Great the'r gone a rambling and turned Quean; for notwithſtanding his ſpecial care of the Baggage (*pag.* 36.) that ſhe ſhould keep within doors, in one or two Apartments only; ſhe's *there* whipt into a third; and in his Scheme (*pag.* 32.) into two others; ſo that in plain *Engliſh*, we are got out of the frying Pan into the Fire, or as far off from being fix'd his way as our own, though in a far worſe condition upon the account of Compoſition; yet we muſt take it for an Invention, and glad we can ſcape ſo. His other Accuſation for obliging your Pupils, to be able to account their diſtances forwards and backwards by heart (*pag.* 11.) is ſo horribly out, that 'tis as impoſſible for any fleſh to Sing, Play, or Com-

Compose without it, as for a Man to make a good Accomptant, that cannot reckon ten. He abuses Mr. *Chr. Simpson* (a Person whose memory is precious among good and knowing Men, for his exemplar life and excellent skill) by asserting (*pag.* 30.) *That he perceiving it impossible for a Composer to have ready enough in his eye the Concords as they are placed, had advised an addition of Figures between the Parts*; for he proposed it not to a Composer but to a Novice, for prevention of such lapses as young Beginners are subject to. And I think the *Essayer* would not think it unreasonable in his Tutor, to oblige him to read all days of his life with a Fescue, because he learn'd his Letters with one, *Nolens volens*, so he'd have it; and in all probability take it ill if you won't grant it; though you can assure him, there's no Man wears the Name of Composer, put to those straights.

I am weary of Citing; let the Reader if he please, for want of better employment, peruse him, and accordingly judge.

His telling us, that a Beginner may learn as well his way, as ours, is as much to the purpose, as if I were to teach one to read, should perswade him A signified *Bluebeard*; or a Mother, her Child may sooner learn to go on *all four* than *upright*, because a Puppy

(com-

(commonly his first play-fellow) gave him an Example.

The referring us to the *French Musicians* for placing their G in the lower Line, assures he understands not their Musick; for they use it onely in such Tunes as are made for Dancing; where they never descend below that Cliff, but frequently into that which he would wheedle in, under the appellation of an *higher Octave*, for invention sake. All other Parts they write as we, and the rest of the Musical part of the World. Though to save the labour of going into *France*, I do assure both him and you, that I can produce Compositions of Dr. *Taverner* (who lived in King *Henry* the Eighth's time) and other his Cotemporaries, with that very individual G, in the very same Line where he would make the World believe he invented it to be.

The *Viol*, which he seems most Knight Errantly to take for a distressed Lady, and to fight her relief; instead of accomplishing it (O Misfortune in so great an Adventure!) he has both pinion'd and fetter'd her; for where the old Tuning gives her the fair liberty of all sorts of *Keys* in all kinds of Musick for that Instrument, with a far greater advantage to the hand than any other, he confines her to one that can hardly do either,

saving such lean stuff as *Fortune my Foe*, or *John come kiss me now*; and them well neither, without the removing a String half a Note higher or lower at every Tune; which how ridiculous it is, when compar'd with his plausible pretences, is enough to make an healthy Man sick, and a rational mad. But in that, I blame not him so much as his *Publisher*, who hath been a profess'd *Violist*, and consequently could not be ignorant of the impossibility of it. The Example he sets down, made by Mr. *Chr. Simpson* for Children (for it seems the *Universal Character* can reach no farther) contradicts his long pleading for four lines only in a Part, the first Note thereof after his B beginning in a Sixth, and more than confirms my Example of putting the same Note in two places at one time: For there 'tis proposed as in different Parts, and so might be liable to exception, being he tells us no Part must mind what another does (but keep every *Octave* within the System of four lines;), but here, the same Note, to be plaid on the same String and Fret, is in the same Lesson at least forty times set down in different places. Let him not pretend he is misunderstood, the thing is evident: The first Note after his B is C in the Line, the first Note after his M is the same C in the Space, and so forward; which,

which, what need there was for, heaven knows! I do not. For after he found 'twas impossible to carry on his Plot of *Four Lines* without perpetual afflicting the Mind and Eye, he humbly submits; and gives Commission for the speedy raising three, four, or more Lines (as their might be occasion) for defence of his *Universal Character*; but the filthy foul Fiend was in't: when they came to duty, they were all false disciplin'd. If you'l satisfie your selves, you may; I suppose the Author has not bought all his Books and given them away yet.

The *Organ* and *Harpsichord* fall next under his lathe: which, who understands, will assert to be Compleat Consorts, if rightly managed. But he, for the advancement of his humble T, has left 'm emptier than *Three blew Beans in a blew Bladder*, not so much as allowing them the priviledge of a poor *Welsh Harp* (*viz.* the playing of Three Parts) without the hopping and skipping of his Servants B M T upon all occasions, as in the Example he has inserted from Mr. *Thetcher*, and *that* only for Children too: For had he presented you with what either of those Instruments are worthy of, Composed by the incomparable Dr. *Bull*, Mr. *Orlando Gibbons*, heretofore; Mr. *Albertus Bryne*, Mr. *B. Rogers*,

of *London*, lately of our own Country; Senior *Froſcobaldi* of St. *Peter's* in *Rome*, Senior *Froberger* of the Chriſtian Emperial Court, Monſieur *Samboneer* of the *French*, or any other Eminent Author; it would have ſo evidenc'd his confus'd way, that you might without the leaſt breach of Modeſty conclude who has been dipt in Pump-water has the advantage of a Rubical Complexion, and a ſecurity from bluſhing, come what will.

His dear Empreſs the *Lute*, which his Romantick Brethren (if he ſpeak truth) do ſo infinitely admire, brings up the Rere of his Examples; but with the like ſucceſs (*poor dumb thing*) as the reſt: For at firſt daſh (as a true friend to Confuſion) he ſets her at defiance with her ſiſter Inſtruments, by buzzing her in the head, that ſhe is ſupream; which is as abſolute a Tale of a Tub (how eloquently ſoever told) as ever wanted Bottom or Truth; the *Harpſechord* and *Organ* far exceeding her in Compaſs and Parts, the *Viol* and *Violin* in lowdning, ſoftning, and continuing a Note or Sound, *Sagbuts* and *Cornets* the ſame; every Inſtrument having one or other Excellency proper to it ſelf: The convenience of its being portable and uſeful at the ſame time is common to moſt other Inſtruments: *That* true Excellency which is peculiarly

liarly hers, is the making of a compleat Consort with the *stop* of one hand onely; which he (notwithstanding all his gay commendation) has absolutely robb'd her of in his confounded Example of *Arrons Jig*, his way of writing being incapable of containing the Parts of a well-composed *Lute-Lesson*, without all the absurdities before mentioned. And truly, had I had a mind to have abused Mr. *John Rogers* (the eminent'st *Lutenist* that this Nation could ever glory in) I should hardly have thought of any thing fitter for that purpose, than the publishing to the World under his great Name so pitiful and unmasterly a piece. 'Tis not to the purpose to urge, he teaches it his Scholars; for that is only to such as are incapable of better things, which when they arrive at, he advances: As Children are cherisht with Milk, till they have Teeth and strength to eat and digest stronger Meat.

By what has hitherto been said, appears the groundless, insignificant, and indeed saucy attaques of our Scale by the *Essayer*; whence may be evinc'd the truth of that old Saying, *'Tis the easiest thing in the World to find faults, but the hardest to mend them.* But 'tis no new thing: *Eves* Play-fellow begun, and with as much vigilance carries it on. Yet

we must not be ungrateful; as we have been beholding to the Publisher for his referring those who had no *Latine* to the *Greek*, for understanding the *English* of his Translated *Alstedius*; so our ingenious Author, who supposes we ken G A B C D E F G, refers us to't, to assure us that the *Bass* is so call'd, because 'tis the Foundation of Musick. But more especially the tender Feminine Sex, if it be true what a learned Gentleman of the Authors Acquaintance and Profession, when he professed Physick, assured me: *For*, said he, F C G *have but the bare signification of* F C G, *but* B M T *have a double sense; in the first place*, Bass, Mean, *and* Treble; *in the second, the most Essential Balsam of the World*, viz. B—. *A Man* T— *erected, apply it to the Basis of the Patient with a gentle motion, and 'twill give present Ease.* Which doubtless will infinitely oblige those amorous Affecters of his way of Prick-song. But whether it be so or not, I shall not urge; 'tis sufficient for me that his standing on another Mans shoulders, signifies no more than the Gentleman Usher of the Bears his anntial Procession on his dear brother Animal, who at the years end is altogether as wise as at the beginning.

To conclude, the experience of those excellent Young-men, (Children, long since His Ma-

Majesties happy Restauration) who have attain'd to that Eminency in Musick by our Scale, (the onely *Universal Character*, by which All People, of All Nations, of what Opinion, Humor, or Religion soever, converse with each other) will convince him and the World of his calumnious affirming the necessity of the taking up a Mans whole life, till he has overcome the drudgery of that Science.

I have omitted several Passages in his Book, on purpose to invite him to blot more paper. If I have us'd too much Gall in these lines, 'tis only to let him know that I can write with his Ink; and that I intend to vindicate the old Scale till I meet with a better; while I am capable of subscribing my self,

From my Lodgings near the Savoy, April 11, 1672.

Your Servant,

M. Lock.

Some faults having escaped the Press, the courteous Reader is desired to mend the most material of them with his Pen, which are two, viz. *Pag.* 25. *the last* Quaver *in the lowest line, standing in the Space, should stand on the Rule, thus:* *And Pag.* 29. *l.* 18. fiction *is set instead of* fictious.

ADVERTISEMENT.

THere is newly published a new Edition (Corrected and Enlarged) of *The Musical Companion*, in Two Books; the first, contains *Catches* and *Rounds* for Three Voyces; the second, *Madrigals, Aires, Glees* and *Songs*; some for Two, some for Three, and some for Four Voyces: All the Parts are so Printed as they may be Sung out of one Book.

Also a new Book for the *Flageolet*, Entituled, *The Pleasant Companion*, containing *Lessons* and *Instructions* for the same: Published by *Tho. Greeting* Gent.

Both Sold by *John Playford* at his Shop near the *Temple* Church.